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I find you do not know me: happily I have employment for some time; and if I afterwards find, that, because I will not imitate others, I have nothing to do, I will go elsewhere: the world is the country of the arts; I am a single man, and my wants are so small, that I shall find a living any where."

Another time the same lady requested him to paint her a head in the style of Vanloo." "I am very sorry, Madam," said Vien, "that you have taken the trouble to come up hither,\* for Mr. Vanloo lives at the bottom of the house." "I know it, sir." "Then, madam, you have given yourself unnecessary trouble. You must be sensible that if I were so weak as to do what you desire of me, I could only produce a poor imitation of the respectable artist, of whom you wish to have a head. For my part, madam, I paint only *Viens*." "You are very high." "A hundred and forty seven steps, madam." "Well, Sir, since you paint nothing but *Viens*, paint me a head in the style of Vien." "With pleasure; madam." In the sequel madam Geoffrin and Vien became intimate friends. Delatour the

portrait painter, had bequeathed to the academy four hundred guineas, the interest of which was to form an annual prize: the subject to be alternately a half length from nature, and a figure from the antique. The director of the academy, after having kept the money eight years, proposed to return it to the heirs, as a useless gift; and most of the academicians assented, that they might not offend the first painter of the King. Vien alone ventured to oppose this step. "What, gentlemen!" exclaimed he, "would you give up a legacy you have accepted, when you are conscious the intention of the donor was to promote the progress of the art! Mr. Delatour has endeavoured by his generosity, to lead our youth to paint from nature, and draw from the antique; and you, conservators of the sacred fire of the arts, refuse to co-operate with him! What then is the use of the academy? Do we meet only to bid one another good morning and good night?" This speech had its due effect, and thence forward a prize was distributed every year agreeably to the design of the testator.

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#### DETACHED ANECDOTES.

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##### SLYNESS.

**A**N ecclesiastic of the severe evangelical class, as it is affectedly called, by a constant face and style of odorous sanctity, as if he was utterly abstracted from the world, was considered as an absolute saint by his people. On his death bed, the conscience of this holy man, broke through the restraints, in which it had been held, and brought to his view many secret transgressions, which the world knew not. He was alarmed; he could not conceal his fears: he shrunk from the real approach of that other world, to which in spirit he was thought to have been long removed: his surrounding friends were astonished: they wondered that so holy a man could

have any apprehension of his future state. "Ah!" cried he, "but I have been sly!" *G. Walker's Essays.*

##### COETLOSQUET AND D'ALEMBERT.

Coetlosquet, who died in 1784, having nearly attained the age of ninety, after being promoted to the bishoprick of Limoges, filled the honourable situation of preceptor to the French princes. He was a friend to literature, and to its cultivators, beneficent without ostentation, pious without severity, and as free from party spirit as from ambition; goodness, modesty, and moderation formed the base of his character; and amid the religious disputes, that so long distracted his country, he confined himself to praying for the reconciliation of the contentious parties.

One day some person was attacking the principles and character of

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\* His lodging was at the top of the Louvre.

d'Alembert, when Coetlosquet was present. "I am not acquainted with the man," said the bishop of Limoges, who was not at that time his colleague in the French academy, but I have always heard, that he is simple in his manners, and irreproachable in his conduct. As to his works, I read them over frequently, and find in them a great deal of wit, eminent talents, and excellent morals. If his heart be not in unison with his writings, he is to be pitied; but God alone has a right to look into his conscience."

#### DUELLING.

When the marquis de Douze, condemned to be beheaded at Paris for killing his brother-in-law in a duel, was on the scaffold, the priest urged him to confess the murder, that he might give him absolution. "I a murderer!" exclaimed the indignant Gascon: "it was the finest battle ever fought in Guienne."

#### GENEALOGY OF BONAPARTE.

A French genealogist has lately discovered, that Bonaparte, or Bellaparte, is a translation of the Greek *Calomeros*; that Constantine Comnenus had a brother named Calomeros, whom, on his arrival in Corsica from Greece, he sent on an embassy to the Medici at Florence, who by the by likewise sprang from a Grecian family of the name of Iatroi; that Calomeros, in imitation of his friend and countryman, Italianized his name into Bonaparte; and thus it is evidently demonstrated, that the present emperor of the French is a descendant of the family of Comneni, who once swayed the sceptre of the East.

#### ORIGIN OF ROME.

If we admit the vulgar tradition respecting the foundation of the metropolis of the world; it is difficult to conceive how a handful of outcasts could support themselves against the powerful nations around; and that the city should have attained in so short a pe-

riod the splendour it appeared to have under the last of the kings. These considerations have induced Mr. Levesque, professor of morality and history in the college of France, to suppose, that the origin of Rome has a much earlier date, than is commonly assigned it. His hypothesis is, that Romulus and Numa are imaginary persons. From the resemblance of these names to the Greek words *rhomoe*, strength, and *nomos*, law, the foundation of the city was probably ascribed to these allegorical personages, who were afterwards considered as real beings. This city, supported by the Etruscans, of whom it was a colony, had undoubtedly acquired considerable importance before the reign of the elder Tarquin; otherwise this king the sovereign of a part of Etruria, would not have quitted his metropolis of Alba, to reside at Rome. The religious rites, and civil customs, copied by the Romans from the Etruscans, tend to support this hypothesis.

#### BARON.

The vanity of this celebrated French actor procured him a niche in the romance of Gil Blas, under the name of Carlos Alonso de la Ventoleria. He used to say that a player was a man brought up in the lap of kings. "I have read," added he, "histories of all kinds, ancient and modern. Nature appears to have been in all ages prodigal of heroes, and great men of every description, except actors: but of these she has been very frugal, for I can find only Roscius and myself." A Lettre à My lord \*\*\* sur Baron et la Demoiselle Le Couvreur, par George Wink, Paris, 12 mo, 1730, which is now very scarce, contains many curious anecdotes of this hero and heroine of the stage. The real author of this work was the abbe d'Aillainval.

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### POETRY.

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THE NEW LILLABULLERO, 1800; AS APPLICABLE TO 1810.

HO Broder Teague do you hear the decree?  
Lillabullero Bulen al ha

United men we shall all of us be,  
Lillabullero Bulen al ha  
Lero, Lero, Lillabullero, lillabullero, bulen al ha.